

THE TEACHING AND LEARNING OF NUSANTARA ETHNIC MASK

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Abstract

Culture and craft education is the learning process aiming at giving the knowledge of appreciation and creation to students with regard to the traditional mask. More specifically, the focus is on providing them with the knowledge of appreciation to be applied in a real life setting. The problem found in some schools is that the lack of the relevance of the materials toward the students' needs. The materials have not given much attention to the effort of preserving and developing traditional masks. In other words, the teaching and learning process should facilitate the students to apply their understanding in appreciating traditional mask. To do so, teaching and learning activities can be done through selecting a particular traditional mask of its region to be modified into a new model developed based on the needs of students and societies. The three N model of learning (*Niteni, NirokakelanNambahi*) is then an ideal model to be implemented in the classroom. The teaching and learning process which is based on life skills is useful in order to facilitate the students to be able to solve real-life problems. Contextual culture and craft education is also aimed at providing the link between school and society condition. Learning traditional mask is done through new pattern, concept, and model which can develop students' aesthetic, appreciative, and creative through art education and local culture-based art education. The teaching and learning process is then developed based on the school and teacher's condition. The most important thing to be considered is that the way to develop teachers as a motivator and facilitator for students in order to improve their competence in doing art appreciation.

Key words : the teaching and learning of appreciation, mask

1. Introduction

Education on culture appreciation in the art and culture subject as the core of art education lead the social value, such as family and school have to be the centre of local cultural development and national. School as the developed cultural haven't take care deeply, but still in the surface. This problem is caused by the difficulties in collecting the source of local art and the limited preparation and competency of art teacher. The learning of traditional art in school haven't done well. It can be seen from specific lesson that have to be contained attitude and character fails to bring the mission of character building, so that recently the character building is defeated by the government through some aspects in the nation and state. The discomfort about character is discussed in the media and activities such as seminar and also in the education curriculum. Hopefully this is not coming late, so that the nation realize and arise for inspire the character of loving the traditional cultural as the identity of nation for example through education of art. One of the form of fine art is mask, and almost all of the ethnic group in Indonesia have it. The chance of mask from the fine art, the form of mask, and the mask art

performance in some place be abandoned. For that reason, the mask art is needed to teach to the students in school.

The learning of art in school at least should adopt Ki Hajar Dewantara's idea (2004: 324). He called education culture, which is education that enhance human value. Art education has to think about the preservation and development of traditional culture through learning in school. Indonesia in the view of the world is excellent in cultural traditional art, so that it should be preserved the existence through curriculum and the teaching and learning in school adequately. The development of cultural knowledge also includes creative industry development has to consider: first, identification and mapping the local wisdom to get the brief view about the rich cultural as the source of development in the future. Second, reconstruction the local wisdom it is expected to answer the globalization. Cultural development is needed re-inventarisation, reinterpretation, revitalisation, and re-actualisation to the cultural value. (Yuwono Sri Suwito, 2004)

Art teacher, artist, and another art worker do the educational process not only transform the cultural value, but also create, change, revise, and enrich the culture. Recently, the existence of the

culture is less respect from youth, they prefer pop from own culture and international. As stated by (Djuli, 2003) that modernism is given hegemonic through the rule of infrastructure and supprastructurein international. One of the way that used to introduce modernism and the most effective is education. Art materials in our life such as mask, *ukiran*, batik which are full of symbol and spiritual value is the basic of cultural creature. This condition slowly will reduce our character. The fact that cannot be avoided, people that is learned our culture is foreign tourist through formal and non-formal education. Nowadays, our culture grows well in foreign countries. If there is a case such as Malaysia claimed our culture (dance, songs) as their culture, it is one of globalisation effect. Ironically, the owner do not aware to develop and conserve the culture, even they will angry if others did.

Cultural education in the learning art in the formal school has not place the students learn as they want. Through informal learning with artist (artist, crafter, *empu*) they will learn, and develop their passion well rather than learning art in the formal education. The development of art through learning by doing, the students involved in the learning process to fit their choice. In Indonesia, the tradition of learning art called “*nyantrik*” then become volunteer, field work, and industrial practicum that usually used by specific purposes formal education in Indonesia. In the art education, the content of culture as written in the *PeraturanPemerintahRepublik Indonesia Nomor 19 tahun2005* about Education Standard is not only in one subject because culture cover all of aspect in life. In the art cultural subject the aspect is discussed integrated. For that reason, culture art subject is art education which is based on culture, or learning art with culture approach.

Culture education as the develop concept (Djohar, 1999) requires the students have artistry, and the students who learned science are like scientist. It is only people had culture that able to create art, and only people who have culture of knowledge that able to develop knowledge. To create cultural art and cultural knowledge of the students, it is needed to combine with the process of art or science in the learning process. Cultivation art value through art learning assimilation has significance impact to the students. The students need to be involved in the cultural activity to experience cultural internalisation well. Learning *senimask* in school have to suit the learning context mask in the mask crafter process. What happened in the art

learning in school similar what is happened in the crafter.

2. Appreciation Learning

Culture education and craft has the role to form the students harmonious and consider children phase in achieving multi intelligence such as intrapersonal, interpersonal, visual, musical, linguistics, logic mathematic, naturalist, adversity, creativity, and emotional intelligence. All of aspect of art, craft, music, dance, and theatre have specific characteristics related to scientific area itself. In the art education, cultural activity has to cover the characteristic of that can be seen from giving knowledge and experience of concept, appreciation, and creativity. All of those aspects is gained from the effort of element exploration, principle, process, technic in the context diversity society. In this competence shows that our education has introduce local culture, nusantara, and foreign culture. The core competence of art education had included local culture to build awareness of the graduate students to understand the multicultural Indonesia until foreign area to make the students appreciate with the cultural diversity.

In the learning process, the students have to study with some competencies, not with memorizing that do not change the attitude (creativity, appreciate, and productivity). The curriculum policy has concept art education become cultural education and craft is taught from the primary level until secondary level. The concept of art education in school is unique, meaningful, and useful for the student's development. The learning of art in school is formed as appreciation and creativity. It also prepares the students to learn aesthetic in the form of culture expression and appreciation learning activity, and learning to create a craft. Rohidi (2000:67) said that aesthetic education is an education that will bring the authority physically and spiritually. For that reason, art should become the core of education. Art education give knowledge about aesthetic so that the graduated students able to adapt with art job.

The learning of art that culminate in the appreciation of learning and creation is given to the students through “*belajardansen*”, “*belajarmelaluiseni*”, and “*belajartentangseni*”. The role of art education cannot be given by other subject. This statement should not only become proverb and not yet supported by some factors for example teacher competencies, supporting tools, and the context of teaching and learning local culture such as mask still far from it is expected. As the solution, the teacher start to

reformation their self and escape from stagnant and increasing competencies to develop art education in the better future. The characteristics of Indonesia is on the cultural wisdom has to be conserved and developed through education, so that traditional art in every place in Indonesia glorious in international.

Art education and craft in the content standard of KTSP in school has the characteristics multilingual, multidimensional, and multicultural. Multilingual is that art education can develop the ability of self-expressions creatively through some media. The actualisation can be visual that produce creative art work. Expression through sound create music and a beautiful sound. Through body language can be a beautiful dance. Expression through acting produce a professional actor. The students have creativity to create creative and innovative alternative art that have to be developed.

Art education is multidimensional, so it can be used to develop some students' competence which cover developing conception (knowledge, understanding, analysis, evaluation), it can be used to develop student's cognitive aspect through this principal. Art education develops appreciation and creation through integrating aesthetic, logic, kinaesthetic, and etic so that create a good work. Art education in the school end with appreciation, through reading, observing, create art work, and another activity which develop students to be more responsive, appreciate, and understand about art.

Art education tend to be multicultural means that it can elicit the awareness and appreciation ability through the diversity. This is the result of democratic attitude formation that make people live together politely, harmonically, and tolerant. This principal had and developed by the society since a long time ago. The concept of multicultural education should be able to forge unity, tolerant, and cultural appreciation, related to *Bhineka Tunggal Ika*. Art education and craft in the competence-based curriculum wants to take up mask art in the art education. The diversity in the art in every area should be introduced to the students through education.

Culture and craft education in the competence-based curriculum effort to lift up traditional mask in the culture education. The diversity of traditional craft need to introduce to students through culture teaching and learning in school.

Culture and craft education in the competence-based curriculum consist of creation and appreciation. Learning creation or culture creation aims to develop self-expression, create art of perform art. Creating art is done through

skills learning which are exploration, observation, experiment toward some media and approach. Learning appreciation aims to develop awareness, experience, and appreciation through creating process and artwork result. This appreciation can be done through doing experience, discussions, and discussion the artwork result. Artwork and craft as an object appreciation activity can be in the students' work, art work by crafter, picture, image, recording, and artwork exhibition. Observing artwork aims to get aesthetic experience through applying intrinsic value on artwork composition to create students' conception. Discussion about artwork aims to get awareness and understanding about artwork, according to crafter, artist, background of the creation, the objective, and the artwork.

The learning mask appreciation can do by serving as artwork covers in the class activity and display in the class to perform, present, dialogue about mask from the shape and function. This activity can integrate with communicate the result of the observation in class and group discussion. Writing in the form of describing artwork Nusantara ethnic mask. Developing mask appreciation through observing mask festival in specific area and mass media that is prepared by the teacher in school. Learning appreciation can be used as learning critical art. Students are invited to understand the process or ethnic mask through describing mask critically. Students can analyse toward mask by analyse the composition, proportion, and character, and the beauty of cultural mask. Interpretation activity through giving the result of description and analysis that mask have value or not according to the result of objective analysis. In the end of the critical process is giving evaluation to decide that mask artwork is beautiful, valuable and giving recommendation to follow up to develop and revise the process and the result. Learning appreciation in school begins from artwork appreciation, other artwork both traditional and modern. Observing traditional artwork activity such as creating mask in Putat Bali, *ukir* in Jepara, puppet in Pucung, Yogyakarta from children until old people doing the activity as a culture in their daily live. In the process of culture transformation such as art learning naturally specify on skills according to the norm as the learning in the society. Family member have role as in each work in the society that related to culture in that community. Togetherness, help each other, tolerant, cooperation, and respect create art and culture collectively such as in the mask. The

appreciation is built together synergic as each subject.

Creative people have futuristic idea usually decide a good decision. People will develop everything in their subject has to be totalities and to develop their profession and competence. In the learning culture context in school used some approach that is developed by education in the school-based curriculum such as contextual learning, *pembelajaranpakem*, innovative learning, and learning concept by 3N Ki HajarDewantara, *Niteni, Nirokke, Nambahi*. The development of model learning models begins from experience based on text, context, and contextualisation in the learning will more meaningful than using this approach. The development of model learning that begins from the spirit of culture covers through multi-method, multimedia, multi models of cultural-based.

Informal learning process that good to learn culture, knowledge, and skills vocational to youth. Art learning here through culture and artwork professionally and done by artist actively and productively so that create culture and art competence in the *empu* and *cantrik's* live. If we look at the tradition on Hindu in Bali between praying and doing activity on culture, it is difficult to differentiate because both are done totality as a praying activity and performing to god. In the application learning they are invited to the museum, observing cultural art. They want to teach art through art exhibition, performing art observe directly then they will learn art related to their passion.

The shape and function of mask in Indonesia mask has been familiar from long time ago. Until modern, and postmodern. In the end of development the shape and function of mask developed in the shape and meaning. Mask with nice character symbolize a king or queen, selfish character for a masculine king, evil character symbolize as giant, funny character symbolize as supporting king, old character symbolize as God, etc. Javanese traditional mask is small and realistic. The function of mask in the pra-modern is to fulfil cultural ceremony. In the modern era mask has role as expression of art, it is not use religion unsure, such an effort to describe character(Sedyawati, 1991:6-7). In the modern era, nowadays, the role of mask have moved and developed of shape from colour, shape, size, and function. So that in the creationmask is not only in the form of traditional, but also the development in some shape in new creation.

The principle of creation use the principle from follow function art in every shape is created according to the function for practice and magic. In long time ago, the function of mask artlike

what have said by (Dana, 2015) mask is used as media to call soul so that they enter in the mask when animistic ceremony is done. In the ceremony, such as the function of mask as the bridge between human and roh with the family of the owner ceremony. further is explained that the function of mask there are two functions, which are ritual and social function that both of them come and complete each other so that confirm the existence of mask as Indonesianculture. Mask heritage nowadays can be seen as facial mask in littoral Irian Jaya, north wigioisland. Karimata beach, along TanjungBicari, that is used red, yellow, white, and black as a symbol (Gunadi, 1980:2).

Those maskdescribe the ancestor and for worship to the ancestor. Mask is used to funeral, fertility and function as grave keeper. Nowadays, mask can be used as a correspondence tool with soul of ancestor that has been died in the syamanism ceremony. Mask performance as form of art performance that has magical value. For example traditional ceremony in batak, Toraja, tiwah in East Kalimantan. Mask function as safety and power of a leader, mask decoration consider have power that give protection to people (Salmugiyanto, 1983: 52-53)

In Hindu and Budha era is the top of developing art include mask so that can be said as developing art has increased in that era. In the traditional era, creating mask is refined into classic form that still maintained until today and the shape are relative similar. In the classic era is marked with creating kala mask that is created above main gate of candi, both Hindu and Budha. The function of mask in that era use as protector from evil influence and has magical power (Hoop, 1949:178)

In the era when religion and Islamic culture begin in Javanese, Mask art has some modification in the shape, meaning, and function. If there is a ban in islam that show human being naturalistically, mask is modified into decorative shape. As well as the function of mask is sacred, symbolic, the function is changed as missionary endeavour medium, complement of dance costume, and as entertainment. Mask dance is one of Javanese cultural art that still use ancestor belief through worship to God. Mask performance is develop by SunanKalijaga toward decreasing the magic value, do not use shaman, because those are contradict with Islam belief. (Sularto, 1975: 7-8). Then, the shape of mask is made naturalistically by SunanKalijaga source from puppet gedog story. The nine of mask are: (1) panjiKestrian, (2) CondroKirono, (3) Gunungsari, (4) Andoko, (5) Raton, (6) Klono, (7) Danowo, (8)Benco/Tembem, (9)

Turas/Pentol. The creation of those mask with condrosengkala "AngestiSirnaYaksingBawana" that means to count Javanese calendar 1508 (Sularto, 1975:7-10).

The friction of mask value influence the imagination and technique of facial mask creation. The artistic value together with dramatic and spiritual value in the dance mask and theatre, finally are lost. Decorative value in the mask as interior element is very attractive but has lost the value of dance mask and theatre (Tusan, 1992:8). Creativity and imagination is needed to create mask, aesthetic and decorative mask is good to decorate element visually, but not in the dance costume. Mask crafter in Putat, Pathuk and in Krebetbantul Yogyakarta 90 % of batik mask that is made to serve the interior and souvenir needed. Visually, the shape of ofmask is very attractive and aesthetic as an ornament. The result of interview with the crafter Sujiman (2005) that is called *empu*, he has principle to develop decorative mask. In the other hand he wants to conserve the culture of ethnic mask in Nusantara. Recently, there are so many people order traditional mask as dance property. It is not only used for dance but also used as traditional ornament because the shape that is beautiful and the philosophy. The friction of magic spiritual value to be aesthetic decorative value because the satisfaction of the owner.

Creativity is always needed and become an idea to find a new design. But, it is needed to be considered the creativity that is developed decrease the value and existence of mask. According to Tusan and Wiyoso, (1992) said that the quality of mask in the centre of mask Bali and Yogyakarta decrease because of commercialisation. Developing creativity should create a new design which are innovative, creative, and competitive. The researcher experience found that crafter in Yogyakarta compete to give cheap one and ignore the quality. This strategy is profitable for the crafter but the fact the strategy threaten them.

3. Conclusion

In the teaching and learning culture and craft in school conceptually is divided into two, those are appreciative and productive. Appreciative learning can be done through observing, experiencing, critic, and present the artwork to develop awareness and understanding about culture. Appreciation learning and creation can be done through developing the ethnic culture that relevant to the student's development. The skills learning can increase the

student's skills to prepare their future. Culture and craft learning model can be developed using 3N Method (*niteni, Niroke, Nambahi*) so that students involve in the process. Besides, culture and craft learning has to suitable with the school competence, teacher competence, and society competence. The important thing that the teacher should do in the teaching and learning appreciation as a facilitator and motivator for the students so they can develop well.

Mask is nusantara culture in some ethnics need to be preserved toward teaching and learning so that the culture do not extinct. Introducing mask in the education should done well so that the students have background knowledge about appreciation and creation as well as the traditional ethnic. In some place, the existence of mask in this modern era there is no successor, it not like in Dayak ModangSamarinda, different from Bali where mask is developed well by the society.

Every learning model that is developed should give good experience for students, so the objective of culture and craft learning can be achieved. Developing a good and conducive situation for learning can motivate students to learn well. The good model of learning begins from the teacher, a good teacher is a teacher that receive suggestion and recommendation. The teaching and learning culture and craft should be able to develop and perceive traditional culture.

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